

Spring 1-15-2001

ENG 3802-001

William J. Searle
Eastern Illinois University

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Dr. William J. Searle

English 3802 –sec. 001—10:00 to 10:50—MWF—CH 202

Office Number: 314B Coleman Hall

Office Phone: 581-6375; e-mail cfwjs@eiu.edu

Office Hours: 11:00 to 11:30 MWF; 3:00 to 4:00 MW and by appointment.

The following text is used for English 3802:

David Bevington, Editor. *The Complete Works of William Shakespeare*. Updated Fourth Edition. New York, New York: Longman, Inc., 1997.

General Comments:

Your participation (in the form of comments, responses, questions, etc.) is essential to the quality of this course. Initially, particularly in Shakespeare's early histories (like *Richard III*, for instance), the language itself—reflecting the worldview, syntax, and vocabulary of the Renaissance and early seventeenth century—may provide a obstacle between us and the texts. That difficulty should pass quickly, though few, if any, of Shakespeare's histories or tragedies are quick reads.

The comedies, where we begin, should be easier. If you do have difficulty reading the texts, try, and I am serious about this, listening to records and audio cassettes of the plays in the library. I know such a practice seems incredibly low-tech, but it works, as many dozens of students have told me over the years.

The course outline, I believe, suggests what is manageable in an undergraduate-level course on Shakespeare. We can, if need be, reduce speed, backtrack, or even take an occasional detour when the situation warrants.

Attendance:

Please plan to attend every class. You might glance at page 43 of the 1999-2000 catalog concerning this matter. The classes are only fifty minutes long and (given the possibility of an infrequent quiz, the certainty of frequent video, and the hope of much class discussion) should pass by very quickly.

Obviously, a student seldom does well in a course and never performs to his or her potential when he or she cuts class regularly. For that reason, I have established the following attendance policy. For every 5 unexcused absences, your final grade will be lowered one letter grade. If you have 10 unexcused absences, your final grade will be lowered two letter grades, etc. Late themes (and make-up exams, quizzes, etc.) will be accepted only in cases of extreme emergency—severe illness, official university activity, or other urgent reasons.

Departmental Statement on Plagiarism:

“Any teacher who discovers an act of plagiarism—‘The appropriation or imitation of the language, ideas, and/or thoughts of another author, and representation of them as one’s original work’ (*Random House Dictionary of the English Language*)—has the right and the responsibility to impose on the guilty student an appropriate penalty up to and including immediate assignment of a grade of F for the course, and to report the incident to the Judicial Affairs Office.”

Grading:

There will be two one-hour exams, each worth 20 percent, some reading check quizzes worth 10 percent, a final worth 20 percent, and a medium-length paper (6 to 8 pages of typewritten text) worth 30 percent, due during the second last week of class.

I am also thinking of some sort of optional and partial makeup work for those who miss a quiz or do poorly on one of the hourly exams. Perhaps the poor quiz grade (C or below) could be changed into an A and the poor exam grade (C or below) could be raised by 10 points if those students, especially if they possess latent thespian skills, could interpret and perform (read) a scene from one of the plays discussed in class. The maximum number of “performances” for each student would be 2. Those exercises should be fun. What is your opinion of this option?

Of course, you are responsible for keeping up with reading and writing assignments, even if you are unable to attend class. In other words, a missed class is not a valid excuse for not being prepared on your return. Learn the assignment from a classmate or from your instructor. If you have a documented disability and wish to receive academic accommodations, please contact the Coordinator of the Office of Disability Services (581-6593) as soon as possible.

A Tentative Outline for English 3802

Wk#1—Mon. Jan. 8—Discussion of course and assignment of texts; background
Lecture

Wed. “ 10—video, *Comedy of Errors* or introductory lecture on comedy
And discussion of COE, pp. 5-30 in *The Complete Works
Of Shakespeare (CWS)*

Fri. “ 12—video, or COE in CWS

Wk#2—Mon. “ 15—NO CLASSES—MARTIN LUTHER KING’S BIRTHDAY

Wed. “ 17—*Comedy of Errors*, quiz?

Fri. “ 19—conclude COE; begin *A Midsummer Night’s Dream*, pp.
150-177 in CWS.

Wk#3—Mon. Jan. 22—*A Midsummer Night's Dream*
 Wed. " 24—*A Midsummer Night's Dream*
 Fri. " 26—*A Midsummer Night's Dream*

Wk#4—Mon. " 29—*Much Ado About Nothing*, pp. 219-251 in CWS
 Wed. " 31—*Much Ado*
 Fri. Feb. 2—*Much Ado*

Wk#5—Mon. " 5—*Much Ado*
 Wed. " 7—Hourly Exam #1 (the comedies); exam date is very tentative.
 Fri. " 9—History Plays; Brief introductory lecture; Begin *Richard III*, pp. 631-81 in CWS.

Wk#6—Mon. " 12—*Richard III*, video
 Wed. " 14—*Richard III*
 Fri. " 16—NO CLASSES, LINCOLN'S BIRTHDAY

Wk#7—Mon. " 19—*Richard III*
 Wed. " 21—Begin *Richard II*, pp. 725-762 in CWS
 Fri. " 23—*Richard II*

Wk#8—Mon. " 26—*Richard II*
 Wed. " 28—*Richard II*
 Fri. Mar. 2—Begin *Henry IV, Part I*, pp. 766-803 in CWS

Wk#9—Mon. " 5—*Henry IV, Part I*
 Wed. " 7—*Henry IV, Part I*
 Fri. " 9—loose ends, review

March 10 thru Mar 18—NO CLASSES—SPRING BREAK!

Wk#10—Mon. Mar 19—Begin *Hamlet*, pp. 1065-1116 in CWS, video
 Wed. " 21—Exam #2 (histories)—student conferences during the Week, late afternoon MWF, late mornings/early after-Noons TTH.
 Fri. " 23—*Hamlet, quiz?*—student conferences

Wk#11—Mon. " 26—*Hamlet*, video, student conferences
 Wed. " 28—*Hamlet*, student conferences
 Fri. " 30—*Hamlet*, student conferences, quiz?

Wk#12—Mon. Apr. 2—Begin *Othello*, pp. 1122 -1166 in CWS, video
 Wed. " 4—*Othello*, quiz?
 Fri. " 6—*Othello*

Wk#13—Mon.	Apr.	9—Begin <i>King Lear</i> , pp. 1172-1218 in CWS
Wed.	“	11—NO CLASS, PROFESSIONAL CONFERENCE
Fri.	“	13—NO CLASS, PROFESSIONAL CONFERENCE
Wk#14—Mon.	“	16— <i>King Lear</i>
Wed.	“	18—paper due, <i>King Lear</i>
Fri.	“	20— <i>King Lear</i> , quiz?
Wk#15—Mon.	“	23—Romance, begin <i>The Tempest</i> , pp1529-1558 in CWS, Video
Wed.	“	25— <i>The Tempest</i> , quiz?
Fri.	“	27—review and evaluation of the course

April 30 thru May 3—FINAL EXAMS (tragedies and romances)

Possible Paper Topics

The first day of class is too early to assign paper topics, yet some of you may wish to start thinking about them early in the term. The following is merely a list of areas of interest and does not pretend to an exhaustive (or very specific) list. As the semester progresses, I will be suggesting other subjects, indeed more specific topics, to write about. Since the areas of interest are rather general, they will have to be restricted according to your interests and findings. In other words, restriction of topic and construction of a thesis sentence are your responsibilities. Of course, you are encouraged to create your own topics. All I ask is that you let me approve your topic several weeks before you actually start working on your essay. A brief talk with me may save you from bitterness and gnashing of teeth.

The essay should be of medium-length—6 to 8 typewritten pages of text—essentially critical in nature and based upon a careful reading of a work or works. Needless to say, your paper must not be a mere rehash of information discussed in class. Because of the limited nature of the library's resources, I am not requiring you to use secondary sources (articles from journals, chapters from books, etc.). However, in many cases, research and citation of secondary sources would inspire your own ideas and lend support to your work. Reading of secondary sources, in fact, may open up a whole new world for you. Of course, whenever you receive this "extra help," whether the ideas are paraphrased or copied word for word, you are required to document your sources appropriately. To "forget" to do so, as you know from English 1001C and 1002C courses, is grounds for failure on the paper and perhaps the course. The proper documentation form, the MLA Style Sheet, 5th edition, is found in most college handbooks.

Any criticism you decide to read should be put off until you have studied the piece thoroughly yourself. Then single out some aspect of the work to discuss in the terms of the age which produced it and the contribution it makes to the craft of William Shakespeare. The paper is due Wednesday, April 18. Good luck!

- female characters in the comedies or romances
- a Shakespearean comedy vs. a Jonsonian comedy
- plot structure in Shakespearean comedy, romance, history, or tragedy
- kingship in the history plays, romances, or tragedies
- sex in Shakespearean comedy or romance
- marriage in Shakespearean comedy or romance
- the influence of the morality play in the Shakespearean history play
- the fool in Shakespeare's plays
- death in Shakespearean romance
- the influence of the Shakespearean stage in a play or plays by Shakespeare
- fathers and daughters in Shakespearean comedy or romance
- the absent mother in Shakespearean comedy
- the play within a play in Shakespeare

- the influence and importance of the masque in Shakespearean romance
- the theme of friendship in Shakespearean romance or comedy
- the Shakespearean hero in a play not discussed in class
- the use or abuse of disguise in Shakespeare
- the Shakespearean play as a reflection or comment upon current events in Renaissance England
- Shakespeare's portrait of history versus a modern historical perspective
- comic elements in Shakespearean history or tragedy
- the use of satire in Shakespeare
- witchcraft or magic in a Shakespearean play or plays
- pastoral in Shakespearean comedy or romance
- the impact of Senecan Tragedy on a play by Shakespeare
- Shakespeare's use of madness
- the adaptation of one of Shakespeare's plays to film
- fathers and sons in one of Shakespeare's plays
- Shakespeare's use of history
- Shakespeare's use of sources
- cross dressing in Shakespeare's comedies
- a detailed unit plan for a Shakespearean play taught on the high school level
- a theater production of one act of one of Shakespeare's plays
- the application of a current critical approach to one of Shakespeare's plays; put English 2205 to work for you.
- some sort of creative work—a prequel or sequel to one of Shakespeare's plays?

All of the above just scratches the surface of the possibilities for paper topics.